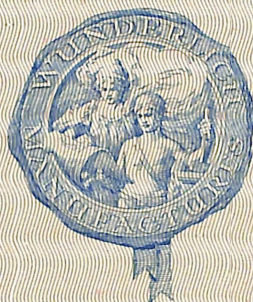


COLOUR IN WUNDERLICH PRODUCTS



TERRA COTTA	- -	page 2
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PUBLISHED BY WUNDERLICH LIMITED

Showrooms:

SYDNEY
Baptist Street, Redfern

STH. MELBOURNE
Hanna St. (near Sturt St.)

ADELAIDE
Grote & Morphett Streets

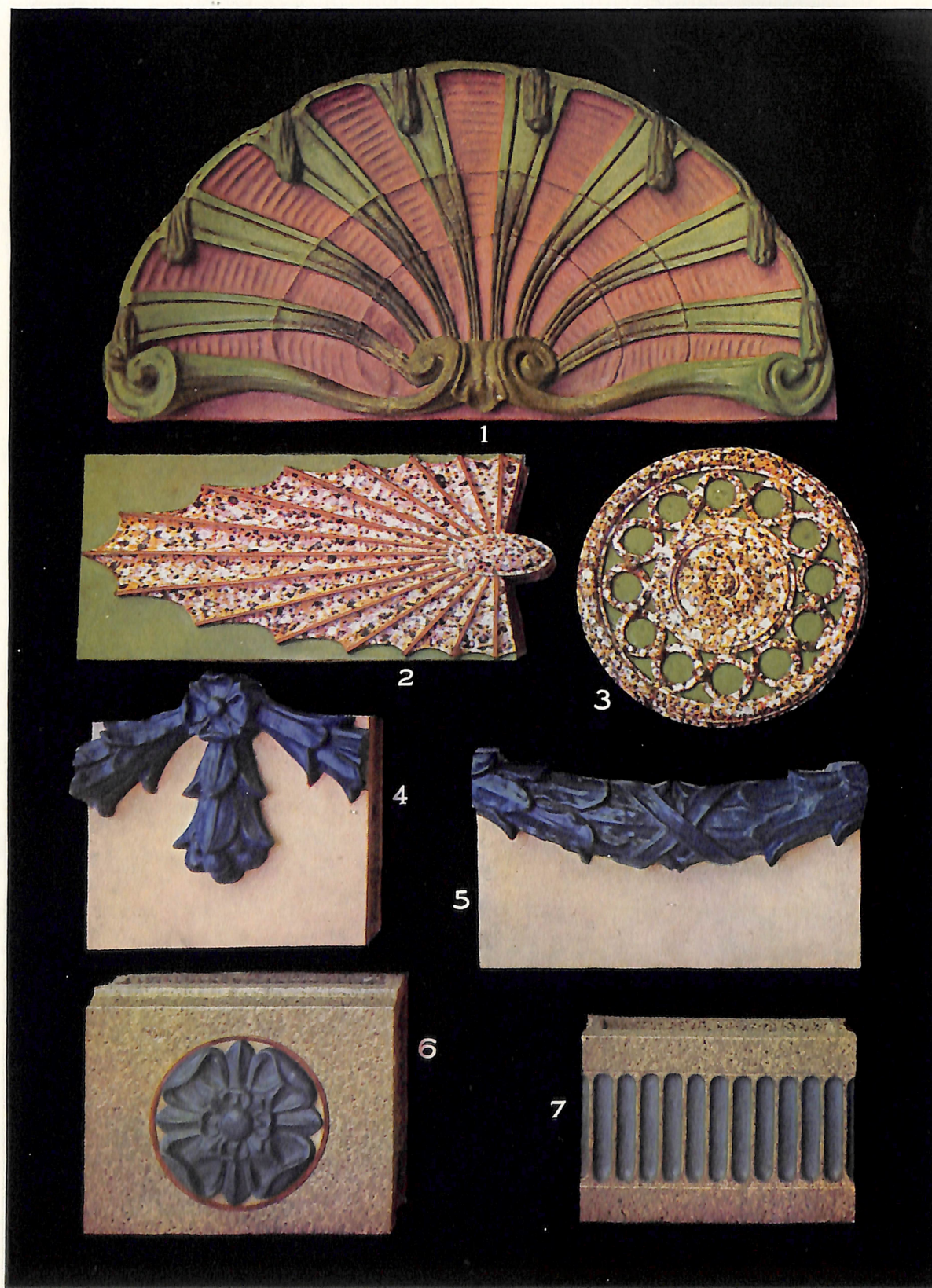
BRISBANE
Amelia Street, Valley

PERTH
Lord and Short Streets

HOBART
139 Macquarie Street

LAUNCESTON
71 St. John Street

NEWCASTLE
King Street



W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S

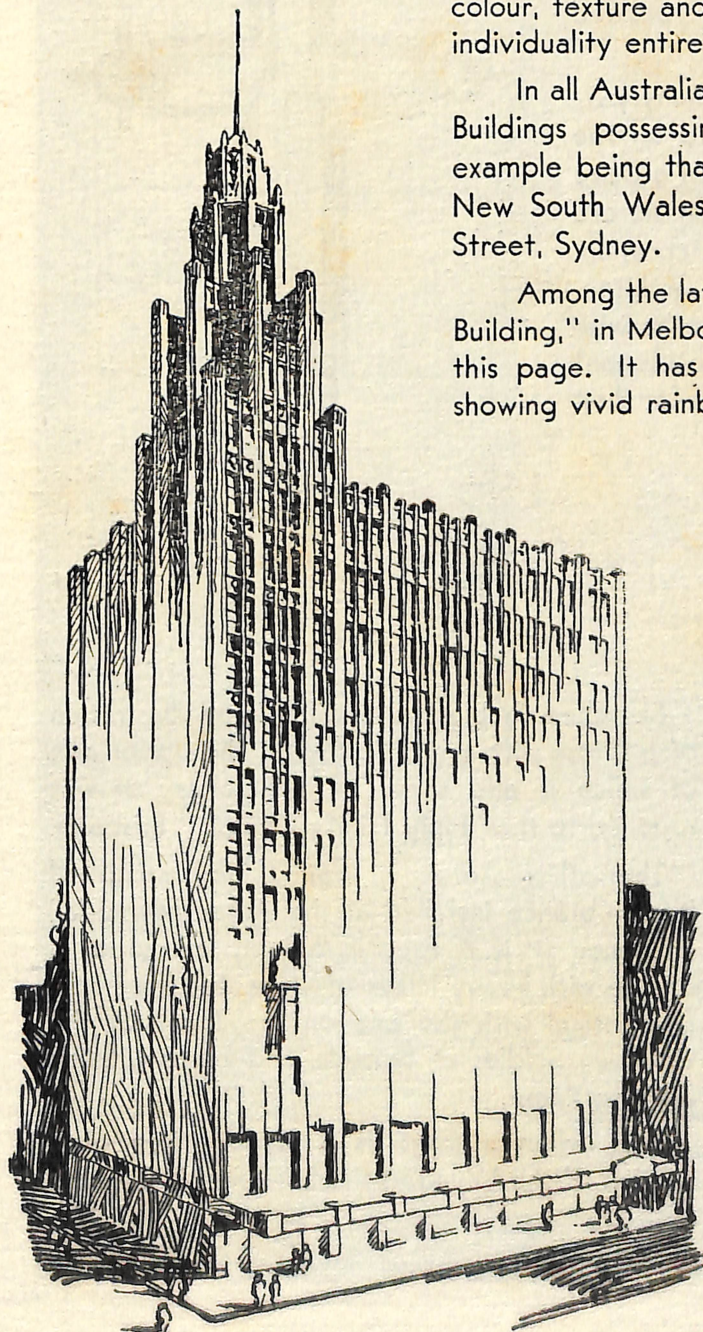
COLOUR IN ARCHITECTURAL TERRA COTTA

THE series of polychrome blocks in Terra Cotta shown in their true colours on the opposite page give some idea of the fascinating effects that can be produced by the application of Architectural Terra Cotta to the facades of modern buildings. It offers unlimited scope as regards colour, texture and design, and bestows on a building an individuality entirely its own.

In all Australian Capital Cities there are Terra Cotta Buildings possessing these characteristics, a notable example being that of the Government Savings Bank of New South Wales (now Commonwealth) in Castlereagh Street, Sydney.

Among the latest additions is the "Manchester Unity Building," in Melbourne, shown in a pen-and-ink sketch on this page. It has a tone of Mother of Pearl, daringly showing vivid rainbow colours, without ever being garish.

From the aspect of technique, the advantages of Architectural Terra Cotta are summarised in an article that appeared in a Melbourne Building Magazine on 19th July, 1932, in reference to this building.



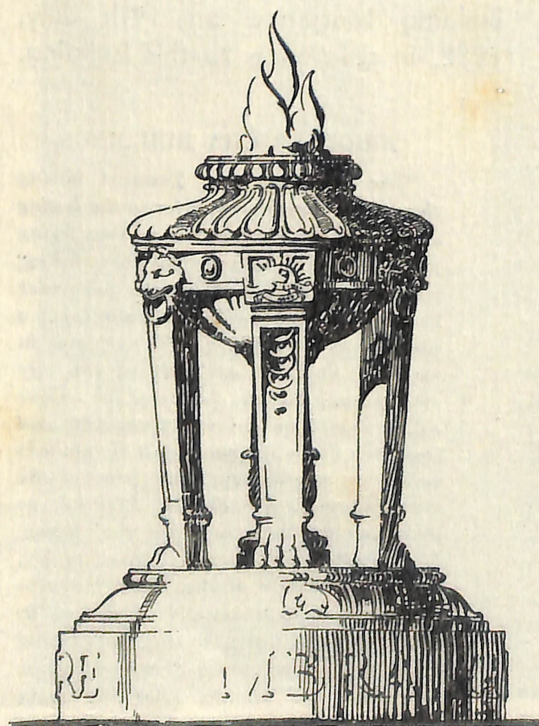
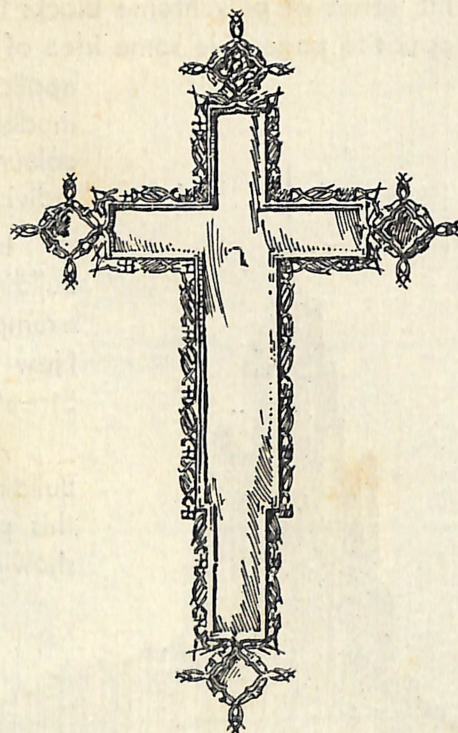
BRIGHTER CITY BUILDINGS

"The Architect and Trustees having thoroughly considered, prior to the letting of the general contract, the various facing materials possible to use for the building, and being influenced by the particular qualities offered by Terra Cotta, viz., a non-porous face which will not suck in or hold the dirt or acids of the city atmosphere, and the facilities for colour which would be entirely permanent and free from the maintenance cost of regularly colouring or painting, commissioned the manufacturers, Wunderlich Limited, to produce the materials for the facing. The position of this sub-contract to-day, is that the whole of the Terra Cotta to the extent of approximately 40,000 sq. ft. super, is practically manufactured and fitted, and at the service of the contractor less than five months after the main building operations were started."

COLOUR IN VITREOUS ENAMELS

VITREOUS ENAMELS are fused under intense heat, and as a result are permanent in colour, neither fading nor altering under the most adverse conditions. Enamelled Bronzes unearthed in Tutankhamen's Tomb have retained their original colouring.

Vitreous Enamelling lends itself to many purposes, a few of which are exemplified on the coloured page. The Tabernacle Panel of a Dove and the Gate of the "In Memoriam" Shrine are specially designed for ecclesiastical decoration. The Ventilating Panels find their use in architecture to decorate openings that would otherwise be unsightly. The Transomes with their elegant ornamentation serve as special features for shop fronts and counter fittings, etc., etc.



Sketched in black-and-white is an illustration of a Cross with symbolic thorns, the upper arm of which is also shown in full colour. It was supplied to the "Holy Trinity Church," Brisbane.

The other sketch is that of the Lamp of Remembrance installed at the Anzac Memorial, Brisbane. It is 4 feet in height, executed in bronze with heavy inlays of enamels. The Lamp is identical with the one on the Tomb of the Unknown Soldier at Brussels, and burns with an undying flame.

The coloured page is a reproduction of a section of the Wunderlich Showroom in Sydney.



W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S

LETTERS

SURGERY

ENQUIRIES

PRIVATE

NAMES

ACCOUNTANT

RECEIVING

TELLER

ENQUIRIES & WITHDRAWALS

NEW ACCOUNTS



TO



Sro-Z

8

10

6

65

LETTERS

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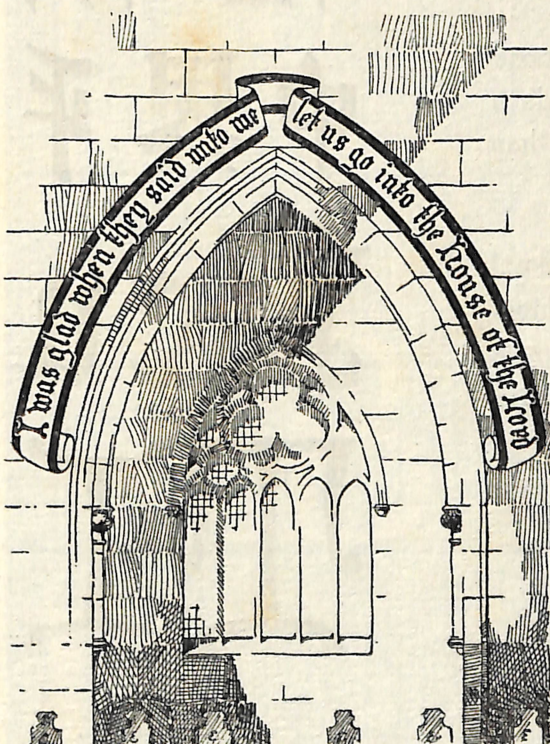
OF

THE EVENING NEWS

THE SUNDAY NEWS

THE WOMAN'S BUDGET

COLOUR IN METAL INSCRIPTIONS & NAMEPLATES



VITREOUS ENAMEL, in combination with Bronze, introduces colour in Metal Nameplates and makes them attractive, easily read and simply cleaned.

Coloured illustrations are shown of Ivory Letters on Nut Brown Oxidised Plates, for the facades of Commercial and Banking Houses. The smaller plates indicate the location of various departments and officials. In place of the sober ivory tone, yellow, green, red, blue can be used, whilst black lettering on a highly polished silver plate is suitable for use by professional men.

The appearance of metal inscriptions is greatly enhanced by the beautiful finishes that can be given to metal surfaces, a notable example of which is shown in the black-and-white drawing at the foot of this page. The actual plate from which the illustration was taken is finished in a green patina of

weathered bronze that accords well with the dignity of the inscription.

The other sketch is that of a Bronze Votive Text over the Chancel Arch in the Church of St. Stephen, Newtown, Sydney. The Gothic Lettering and the Border are in enamels of ivory and sage green on a Bronze background.

Representative collections of Nameplates are displayed in all the Wunderlich Show-rooms.

O VALIANT HEARTS WHO TO YOUR GLORY CAME
THROUGH DUST OF CONFLICT AND THROUGH BATTLE FLAME,
TRANQUIL YOU LIE YOUR KNIGHTLY VIRTUE PROVED,
YOUR MEMORY HALLOWED IN THE LAND YOU LOVED.

COLOUR IN METAL LETTERING

THE production of Metal Letters for the purpose of display and advertisement covers so wide a field that it is not possible to illustrate more than a few representative examples.

Letters in cast bronze with coloured enamel inlays, as shown on page 9, have all the vividness and brilliance characteristic of vitreous enamels and likewise their indestructibility. They can be supplied in a variety of colours and in sizes up to two feet.

QATM
TOR
PIR
VA

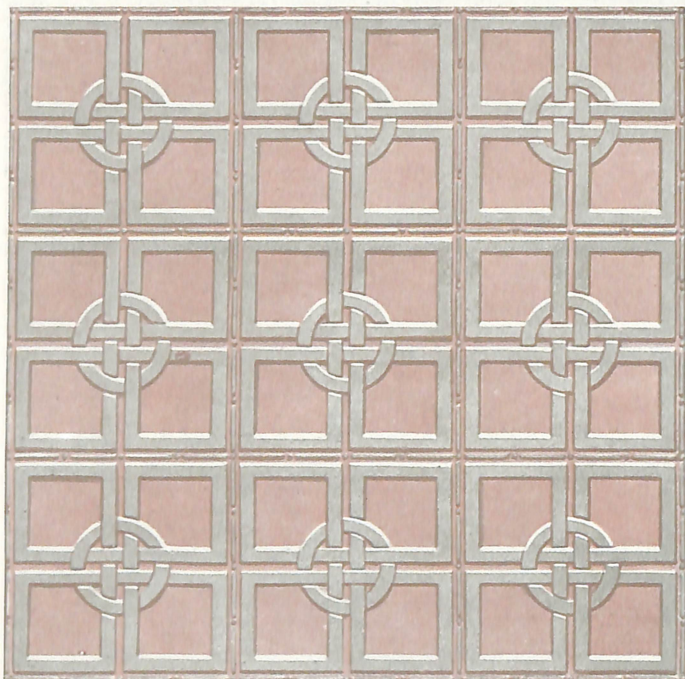
הרבר
中界平
Ben
II

The letters illustrated in black and white are produced by various methods. They may be built up or cut out of the solid or cast, or stamped. Metals of every description can be used, the latest development being the introduction of rustless steel. Beautiful colour effects are obtained by the use of appropriate finishes, such as polishing, lacquering, sand-blasting, electro depositing, etc., and the selection of any particular metal depends on the class of finish desired.

The illustrations give only a faint idea of the variety of characters that can be drawn upon, but a full range can be inspected in any of the Wunderlich Showrooms.

✠ BXPYXCPLYBB ✠
DLUBCEGAD
PLDARAR
BB&UA
RBIRB
TOB

COLOUR IN DOMESTIC CEILINGS



No. 1630

such as a delicate brown with highlights of cream to produce an effect of old ivory, or a light sky blue relieved by the light grey of summer clouds.

From the complete ceiling illustrated on the back cover of this publication, the general effect that can be obtained may be readily visualised. With a background of a dull rose and with highlights of soft autumn tints, together with wall decorations and carpet to match, such a room is already more than half furnished.

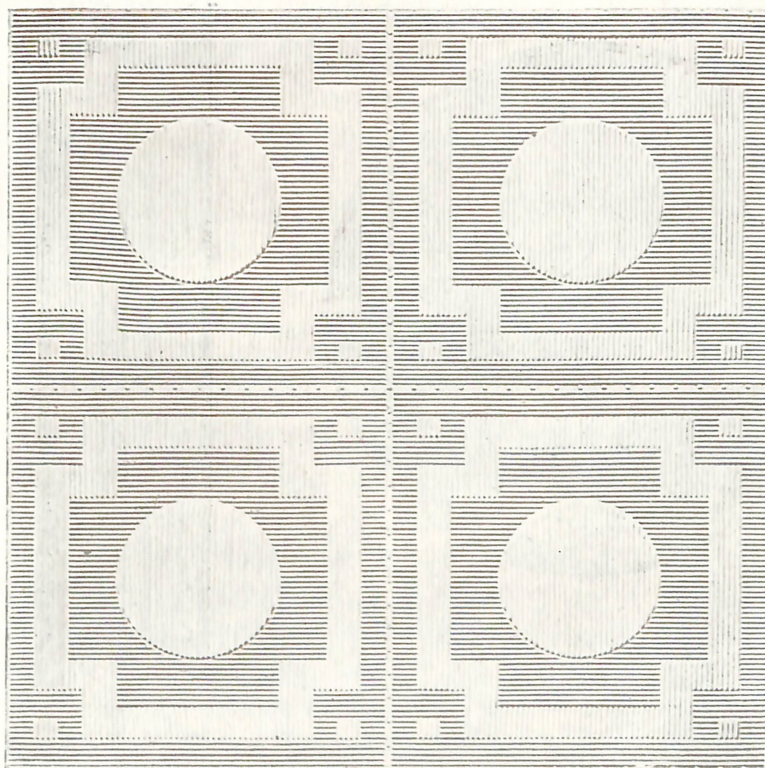
THE two ceiling patterns illustrated on this page are specially designed for a two-colour scheme of decoration. The embossed portions are modelled on a uniform plane so that the application of an ordinary paint roller is sufficient to bring out the highlights. The double colour effect is, therefore, produced at a very small cost, obviating the expensive method of picking the pattern out by hand.

The colours used should merely breathe the note of the general scheme of decoration,



No. 1627

COLOUR IN AWNING CEILINGS



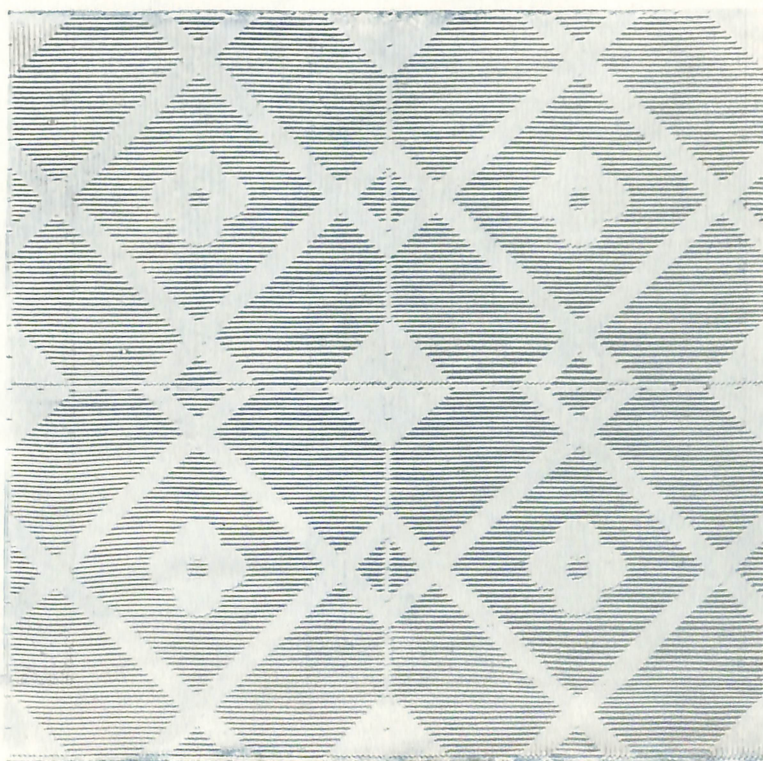
No. 1573—Pat. 6569

appears in two shades, one dark and one light. Call to mind the patterns woven into the fabric of table linen and a true conception of the ceiling effects achieved by this method can be realised.

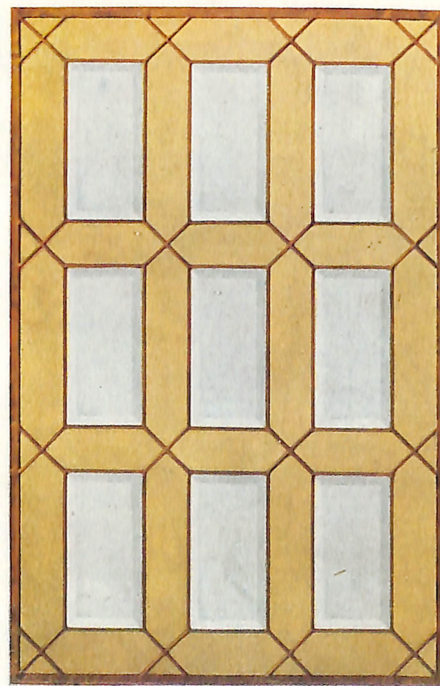
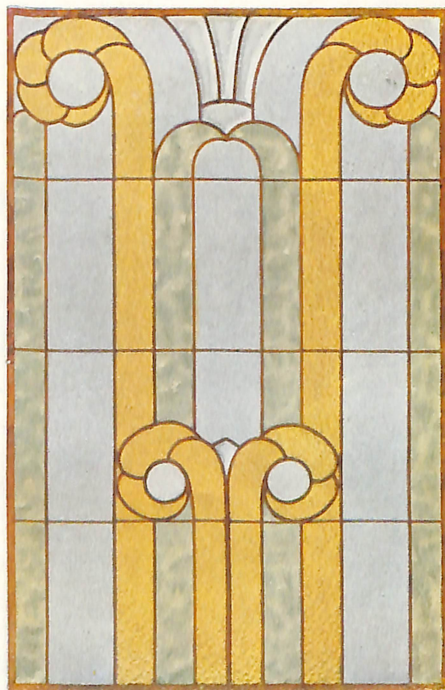
Damask designs are specially suitable for awnings because their low modelled relief minimises the accumulation of dust; moreover, the sheets can be readily cut and bent to the contour of awnings without detriment to the pattern, and on awnings of any great length the geometrical pattern does not become confused in perspective.

IN keeping with the modern trend in Architecture, Awning Ceilings are now being made more attractive by the introduction of colour.

The ceiling patterns here illustrated produce definite colour effects by a special process of manufacture for which a patent has been taken out by Wunderlich Ltd. It consists in forming the pattern by means of very small corrugations resembling the damask weaving of linen materials. The incidence of light reveals the pattern, and, whatever tint is used, the colour ap-



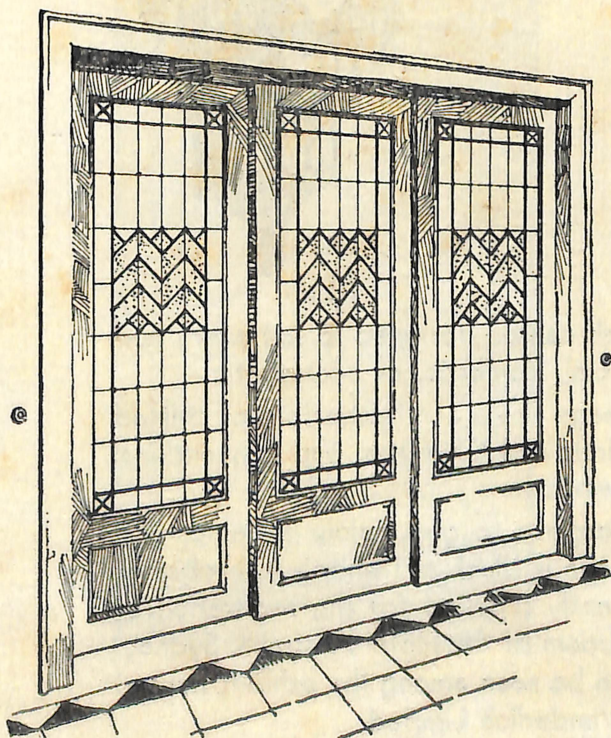
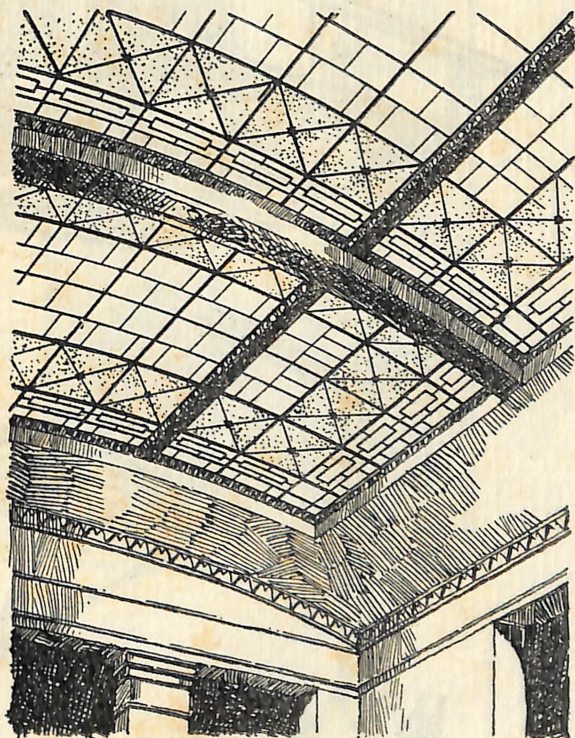
No. 1574—Pat. 6569



COLOUR IN WUNDERGLAZE

WUNDERGLAZE (Electro Copper Glazing) is distinguished from ordinary leaded glazing by the extreme lightness, rigidity and strength of the copper framework. Instead of soldering, as in the case of lead, the glazed panels receive a heavy deposit of copper in an electrolytic bath, which converts framework and glass into a structure of great strength, impervious to the entry of air or water.

In leaded work the heavy framework obtrudes, whereas with Wunderglaze the slender sections make the frame almost invisible. Wunderglaze thus adds delicacy to any design and leaves a larger area for the entrance of light. Some idea of the effects that can be gained may be gathered from the coloured illustrations. The circular panel is an example of a roundel window that would make a charming feature in an entrance lobby.



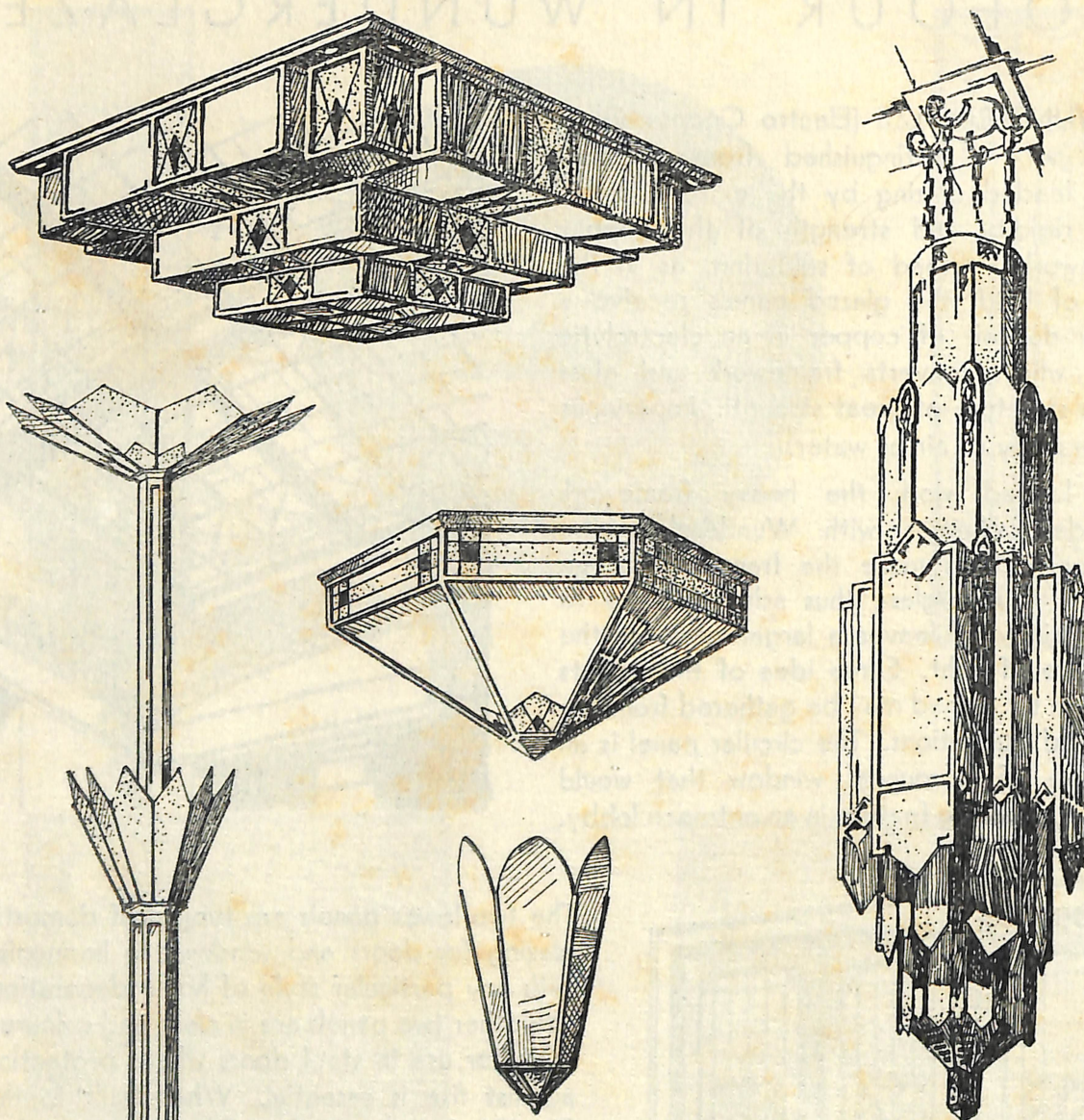
The two lower panels are typical of domestic glazing for doors and windows to harmonise with any particular style of home decoration. The other two panels are in clear and coloured glass for use in steel doors where protection against fire is essential. When built to the Fire Underwriters' Specifications, Wunderglaze is warranted a fire-resisting material and commands the lowest insurance rates.

The Rooflight in Wunderglaze sketched in pen and ink diffuses sunlight through a thousand clear and coloured panes. The other sketch shows elevator doors with fire-resisting Wunderglaze Panels.

The Exhibition of Wunderglaze Panels is a feature in all the Wunderlich Showrooms.

W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S

WUNDERGLAZE (Continued)

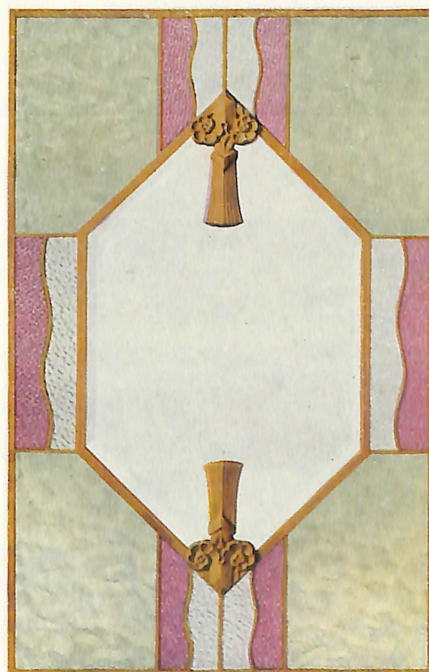
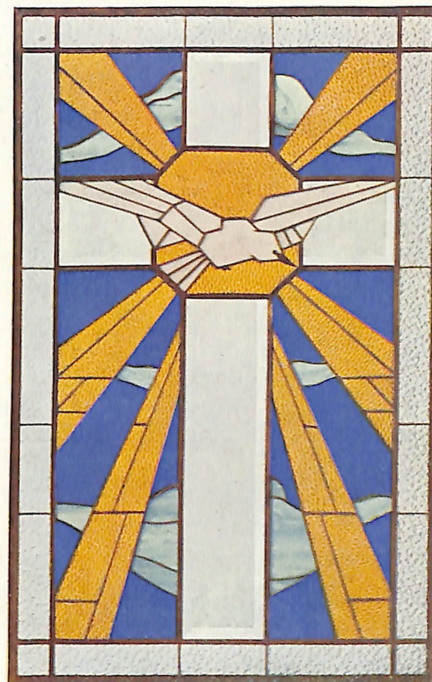


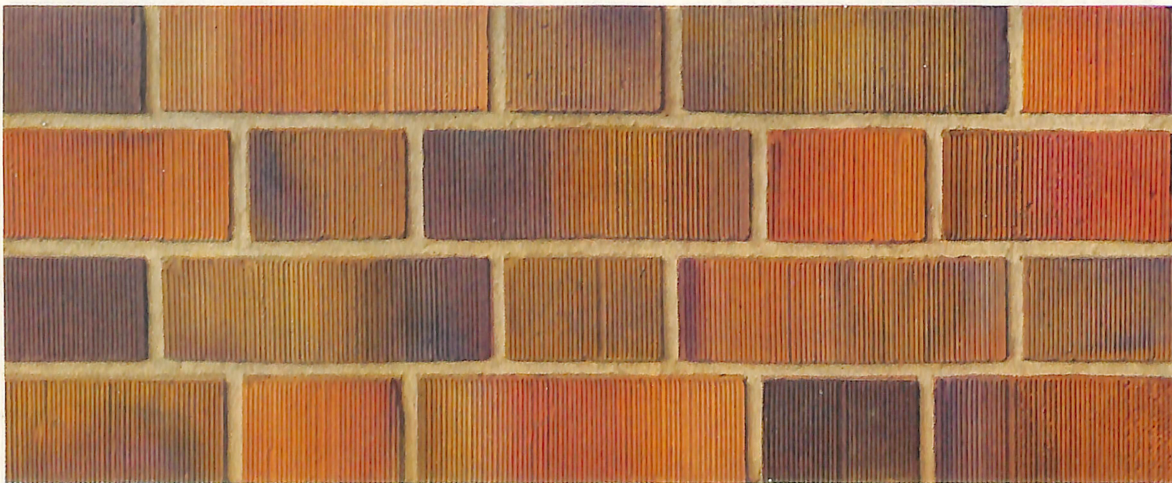
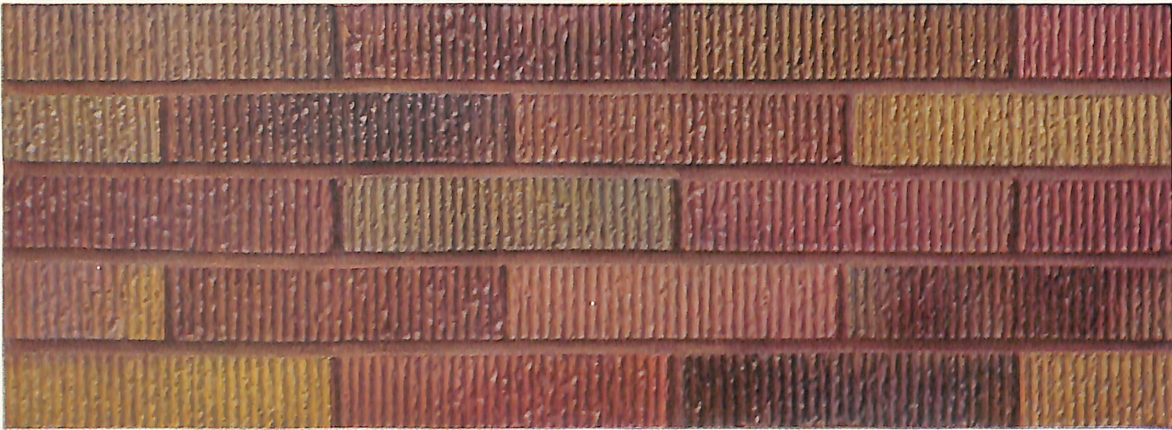
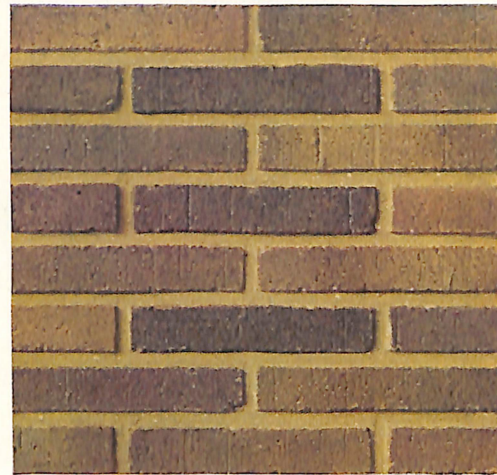
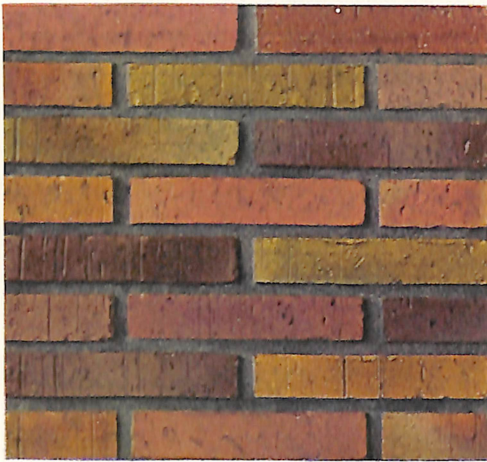
Wunderglaze panels can be designed to suit every purpose, whether commercial, domestic, or ecclesiastic.

On the coloured page there are illustrations of stained glass lights for Cathedrals and Churches, and conventional designs for Memorial windows.

The use of Wunderglaze to give colour to lamps and chandeliers is shown above in black and white. A number of similar lamps were recently supplied for the renovation of the Dining Hall and Ballroom of the Hotel Australia, Sydney, and a great variety is to be seen among the exhibits housed in the Showrooms of Wunderlich Limited.

W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S

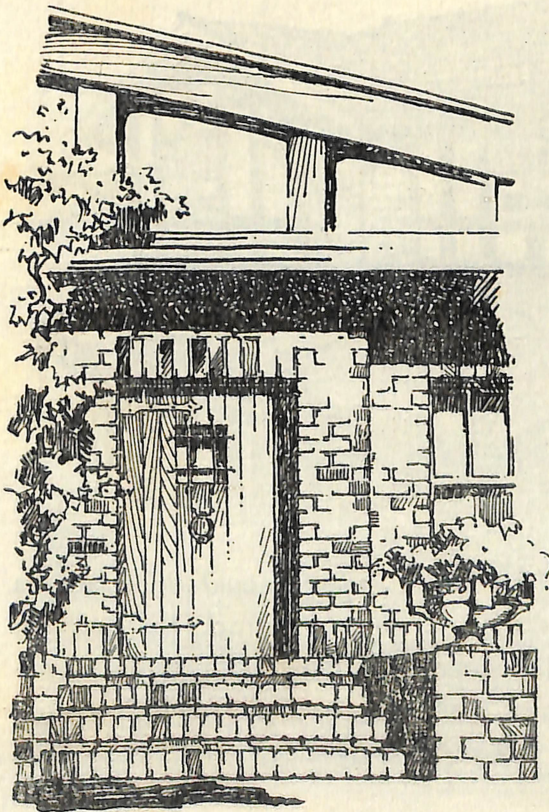
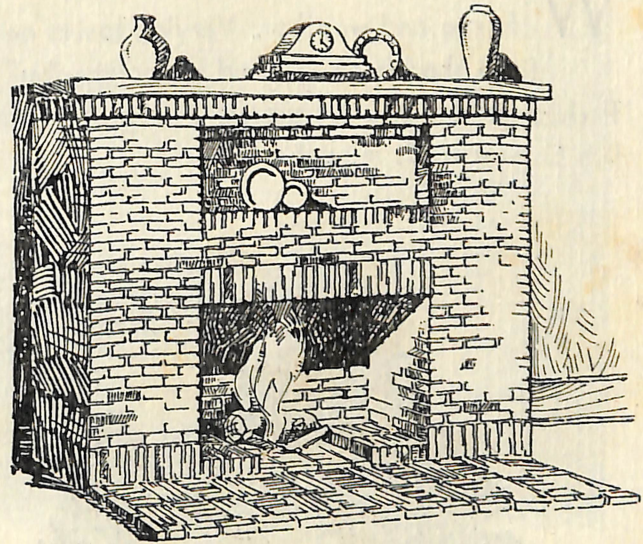




W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S

COLOUR IN BRICKS AND BRICKETTES

WUNDERLICH Brickettes, illustrated in the two upper panels on the adjoining page, are small wire-cut Bricks specially made for fireplace construction in sizes of $6\frac{1}{2}$ " x $1\frac{1}{4}$ " x 3". They are manufactured from fireclay and ordinary clay in a full range of colours, both glazed and unglazed. A characteristic Brickette Fireplace is illustrated in Black and White.



Wunderlich Colortex Bricks, illustrated in the two lower coloured panels, are face bricks with coarse crimp and fine crimp surface textures. Also available are rug-faced textures resembling heavy tapestry. The colours are harmonies in Red, Brown, Yellow and Green, and the finishes vary from a dull matt to a high glazed flash.

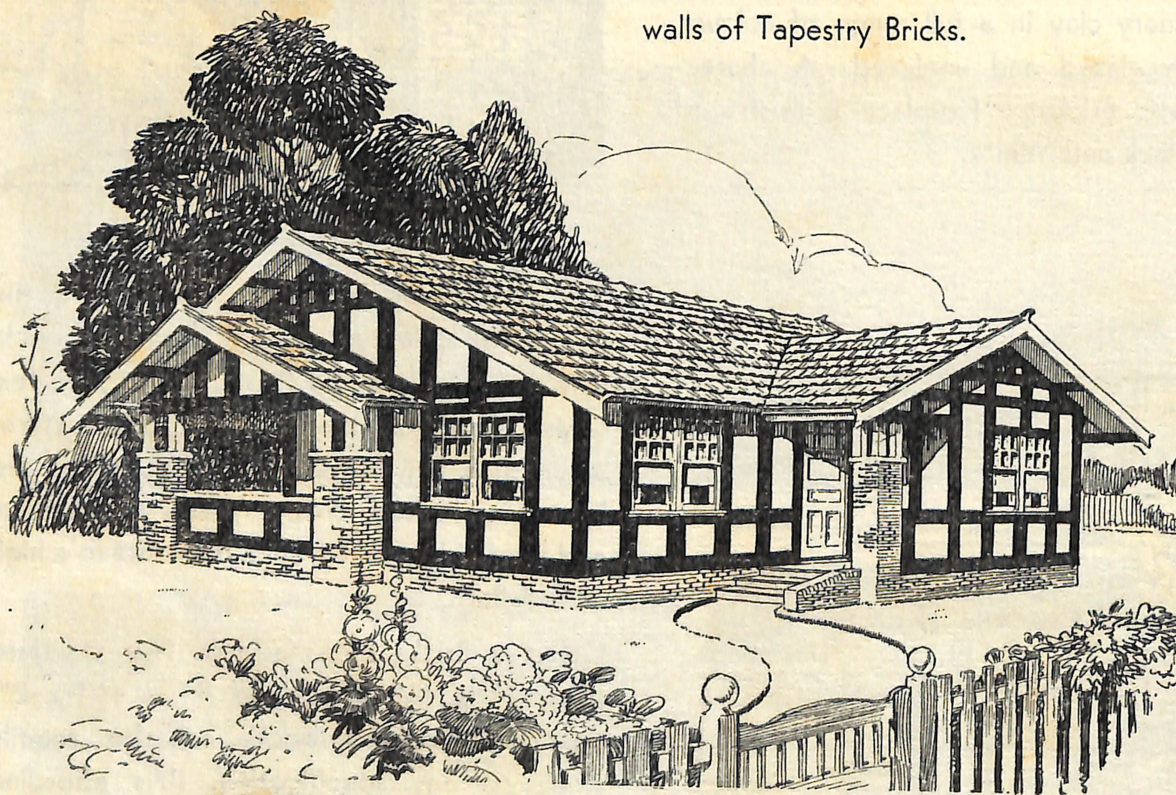
Colortex Bricks are made in two standard sizes, 9" x $4\frac{1}{2}$ " x 3", and 9" x $4\frac{1}{2}$ " x 2". Specially moulded bricks can be readily made to any specification, thus affording freedom in the designing of base and string courses, architraves, door jambs, corbels, etc.

Sketched in black and white is a Porch to a Modern Home where Colortex Bricks in warm autumn tints have been used to impart an old-world flavor.

COLOUR IN ROOFING TILES

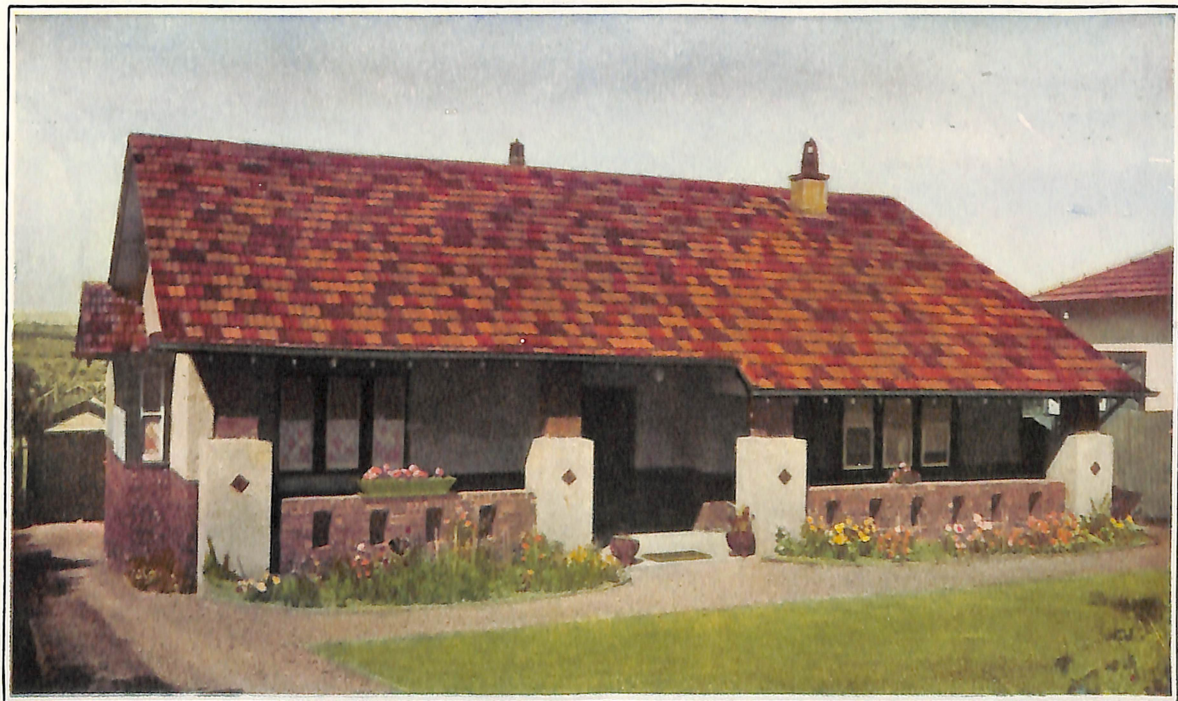
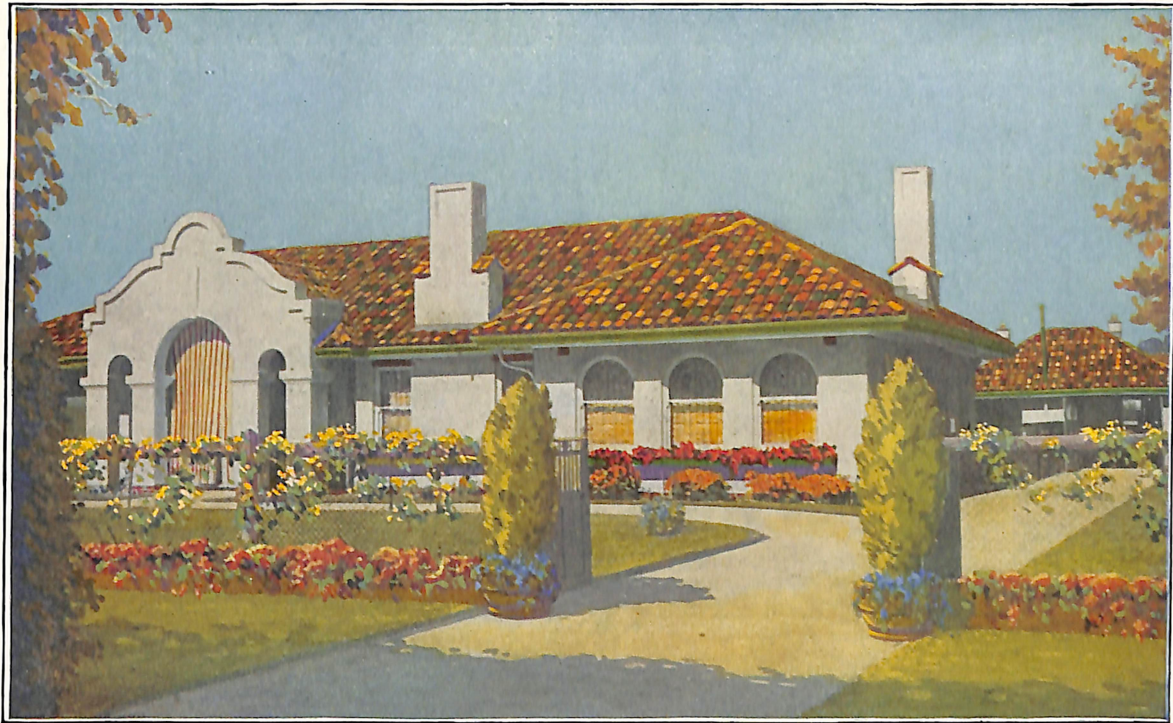
WUNDERLICH Terra Cotta Tiles are to a marked degree resistant to the onslaughts of time and weather. Varying tastes are catered for by a wide range of colours from shades of red and chocolate, buff, green, golden brown and clinker, to fire-flashed effects and full glazes. A representative range may be inspected at the Wunderlich Showgrounds in each State.

The pen-and-ink sketch hereunder is that of a dwelling with Durabestos walls, Terra Cotta Tile Roof, and foundation walls of Tapestry Bricks.

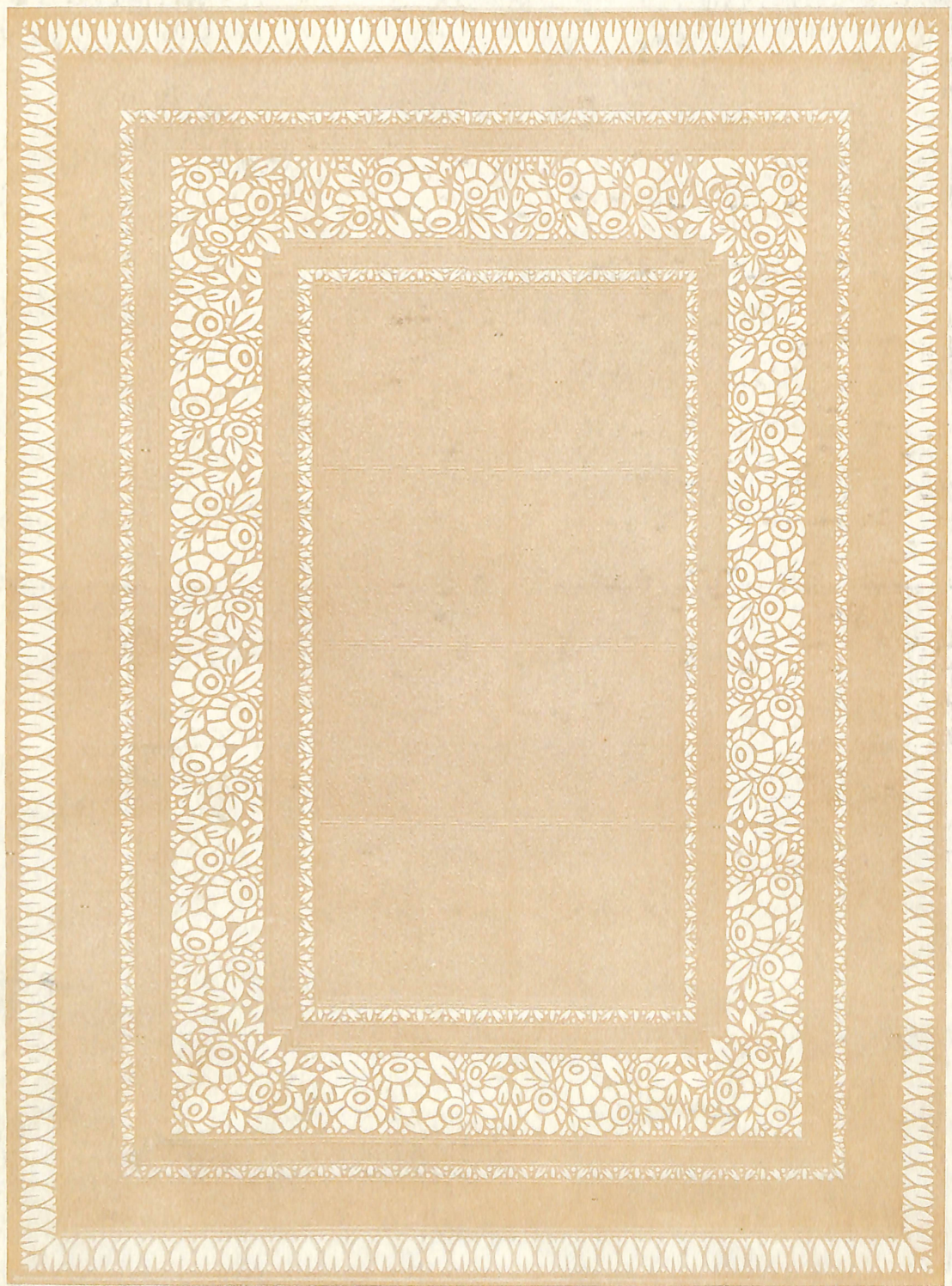


Durabestos is made from Asbestos Fibre and Portland Cement, moulded into sheets of various sizes, suitable for linings of every description. Owing to its rock-like hardness, intense rigidity and weather resisting qualities, it is eminently suitable for exterior construction. A booklet entitled "Durabestos Homes of Colourful Beauty," in which several suggestions will be found of attractive and yet inexpensive dwellings, will be sent on application.

W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S



W U N D E R L I C H L I M I T E D , M A N U F A C T U R E R S



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